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1904

By Mrs. Isaac Miller Houck

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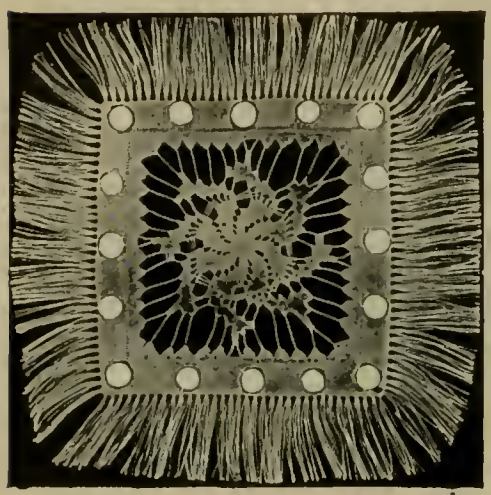
Mrs Isaac Miller Hornet.

Forward.



IT required a great amount of courage to launch a new work on the art of Drawn Work, when there were others already upon the market. The fact that the work was to be in color was a sufficient excuse for its existence. It was produced. Its rapid exhaustion and the many flattering compliments made a second and a larger edition necessary. The second edition was produced, enlarged and revised. So phenomenal and so rapid was the sale of the second edition, that a new edition was demanded.

The number of this, the third edition, has been greatly increased and revised. A new feature of the third edition is a series of vexed and other questions asked by students and former patrons, and answered throughout the book by executing the work.

IT is with a grateful heart to patrons of my former books for their kind words of appreciation and encouragement that I present this, the third edition, hoping my earnest desire to please both former and future patrons will meet with approval.

Questions Asked and Answered.

1. Do you describe the beginning stitches?
   See Cuts Nos. 1, 2, 3, 4, 5, 6 7.
2. Do you explain how threads are lain for corners and borders?
   See Cut No. 8.
3. Do you show narrow borders suitable for table and bed linen?
   See Cut No. 9.
4. Have you borders that can be used for shirt waists and handkerchiefs?
   See Cut 10.
5. Can drawn work be done successfully in circular form?
   See Cut No 11.
6. Does your book show studies for lunch cloths, center pieces and doilies?
   See Cuts Nos. 8, 9, 10, 11, 12, 13, 14, 33, 36, 37, 38, 39, 40, 42, 43, 51, 54, 57, 59, 60.
7. Have you corner suitable for Brazilian point?
   See Cuts Nos. 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
8. Have you studies in color suitable for shirt waists and pillows?
   See Cuts Nos. 26, 27, 28, 29, 30, 31, 47, 48, 49.
9. Do you show shirt waists finished?
   See Cut No. 32.
10. Have you finished table centers?
    See Cuts Nos. 33, 34, 35, 36, 41, 42, 43, 44, 50, 58, 60.
11. Does your book give finished pillows?
    See Cuts Nos. 47, 48, 49.
12. Do you give the uniting of different styles of work?
    See Cuts Nos. 11, 34, 41, 44, 50, 55, 57, 60.
13. Do you unite a number of borders in one piece?
    See Cuts Nos. 13, 14, 32, 36, 41, 54.
14. Have you borders and fringe for towels and dresser ends?
    See Cut No. 15.

NOTE—As regards laundering this style of work treat same as laundering embroidery.

Persian Pattern.

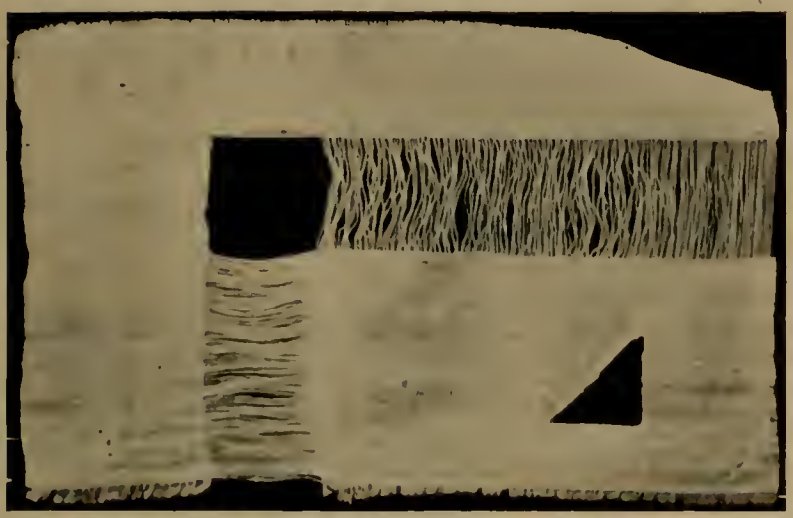
THIS design is suitable for stand cover, centerpiece for polished table or decorations of dresser cloth. Arrange size to suit article to be made. The thought here presented lacks hem or fringe, which should be added. Either should be from one and one half to two inches wide. Draft borders of right width by ganging buttonholing as shown in description No. 4. Complete buttonholing before threads are removed. Draw threads lengthwise. Do all hemstitching before adjusting to frame. In first border, which is one half inch wide, clip linen threads against buttonhole edge, forming squares, leaving six or seven threads between each square to be wrapped in filo Cortucelli B. & A. $^{614}_{20001}$. Through these silken cords are laid three outlining threads, three from one edge to the other of buttonholing, and one from corner to corner of square. Webs are then woven. The colored plate plainly shows the method of weaving; also the laying of outlining threads. The center of each web, except corner one, is done with filo, $^{614}_{20001}$. The outer colors vary: In one, use green filo, $^{805}_{27852}$; finish with rose, $^{6337}_{23011}$; in the other, use green, $^{804}_{27811}$; finish in lavender, $^{7226}_{27900}$. The corner web is composed of green, $^{804}_{27811}$; pink, $^{129}_{28811}$; lavender, $^{7226}_{27900}$. Outline on wrong side of second border with green, $^{1255}_{24853}$; fans in corner begin with rose, $^{6336}_{23000}$; finished with lavender, $^{7226}_{27900}$. Small border on either side of corner square executed same as second. Divide corner square into five parts, leaving six threads between each, as a foundation on which to do work as carried out; bind at sections; place sixteen jewels of green, $^{1255}_{24853}$; two outlining threads are carried each way through jewels; star figures are woven around jewels, weaving on outlining threads and linen threads which are divided in half, weaving with filo, $^{614}_{20001}$; bind outlining threads in center of space with knottings of pink, $^{5773}_{24770}$. In narrow border of fans, threads are removed as in first border; wrapping and outlining executed in same manner. After outlining threads are bound in center of space, use four threads for handle of fan; the remainder for fan proper. In one border the handles and center of fans are woven with filo green, $^{1255}_{24853}$; finished in pink, $^{5722}_{22377}$; in the other border, with pink, $^{1388}_{21110}$, and green, $^{7553}_{24551}$. The space between narrow border divides into three parts, leaving threads between each part. Jewels are placed on sections, one row in rose filo, $^{6388}_{23802}$; the other with $^{6336}_{23000}$. One outlining thread is carried each way through jewels; on these threads and linen strands divided. Webs are woven on wrong side around jewels. Color used for webs in one row is pink, $^{5722}_{22377}$, against rose; then green, $^{6933}_{21880}$, finished with $^{7553}_{24551}$. In the other row every alternate web is different. For one against jewel use $^{1255}_{24853}$, $^{5722}_{22377}$; finished with $^{8433}_{25410}$; for the other, use $^{8442}_{25410}$, $^{5722}_{22377}$; finished with $^{8433}_{25410}$; for the other, use $^{8442}_{25410}$, $^{5722}_{22377}$; finished with $^{8333}_{20550}$. Webs in space were woven on right side with $^{1388}_{21110}$. The weaving, where the diagonal outlining threads and the divided original linen strands meet at buttonhole edge, was done with green, $^{1255}_{24853}$, and yellow, $^{7441}_{26632}$, as shown by colored plate.

Jewels on inside of borders are embroidered in satin stitch with filo, $^{614}_{20001}$, $^{1255}_{24853}$ and $^{8433}_{25410}$. Should fringe be used, it is greatly beautified by backing with EE twisted embroidery silk, $^{1255}_{24853}$; fastened to first row of buttonholing. This should be the last work.

PERSIAN PATTERN.

NOTE — Throughout the book you will notice the abbreviation of B. & A.—B. & A. stands for the Brainerd & Armstrong Silks. Notice the higher numbers represent the B. & A. Silks, while the lesser numbers represent the Corticelli Silks.

First Steps—Drawing of Threads.



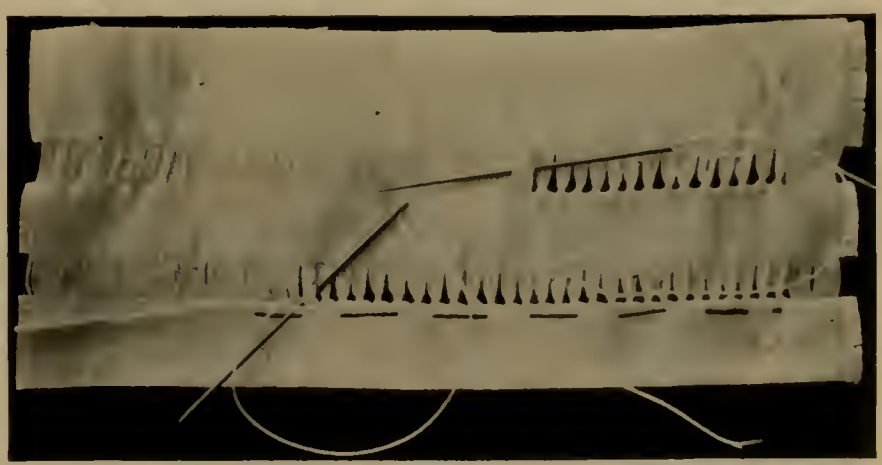
No. 1. FIRST STEPS—DRAWING OF THREADS.

THREE thoughts are to be considered in the beginning steps of Drawn Work. First, what shall I make? Second, the dimensions of the piece. Third, the material to be used. Choose patterns from the book, then follow descriptives closely as dimensions and materials will be given.

Cut No. 1 demonstrates the drawing of the threads as in a border; draw likewise for hemstitching, only fewer threads. In drawing for hem measure width of hem required and draw threads the entire length. In regulating the space the better way is to measure, as the width will be more accurate. After threads are lifted the following work will be hemstitching and buttonholing.

No. 2. Hemstitching.

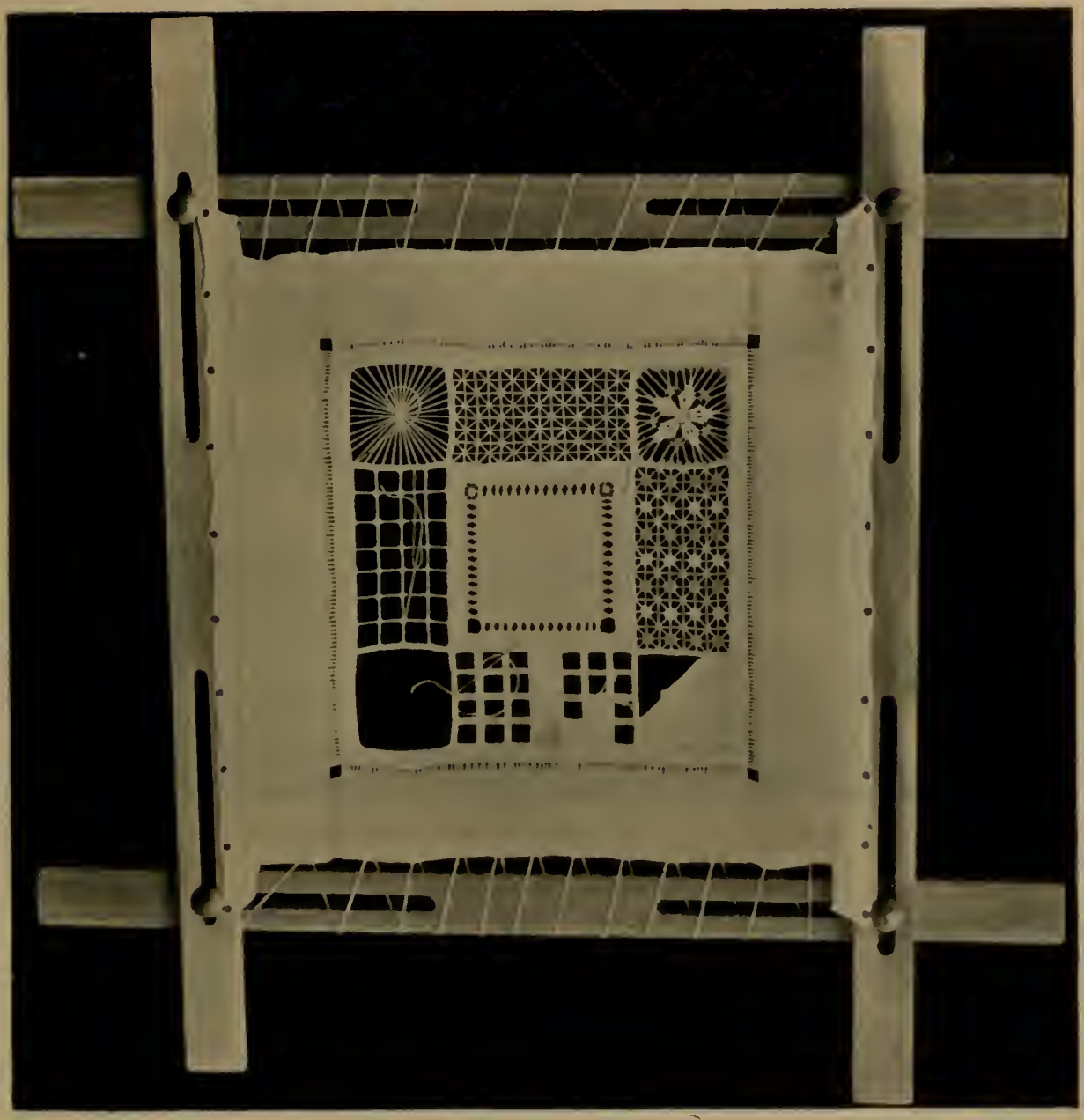
THE placing of the needle and the lifting of threads are the principal thoughts. Heavy threads and materials were used that just how the work was done might be clearly seen; the hem, as it was turned over to edge of drawn space, was held in place with a black thread, plainly seen. The thought arises, Shall the work be done on the right or wrong side? The author prefers the wrong side for neatness; can be done from either side. Hold the work firmly over the first finger with thumb and second finger; the upper needle is lifting the threads, showing the first step; the lower is finishing the work by binding the thread into the linen. Be careful not to catch too deep; do not count; simply lift sufficient threads not to draw the linen.



No. 2. HEMSTITCHING.

No. 7. Style of Frame with Piece Adjusted.

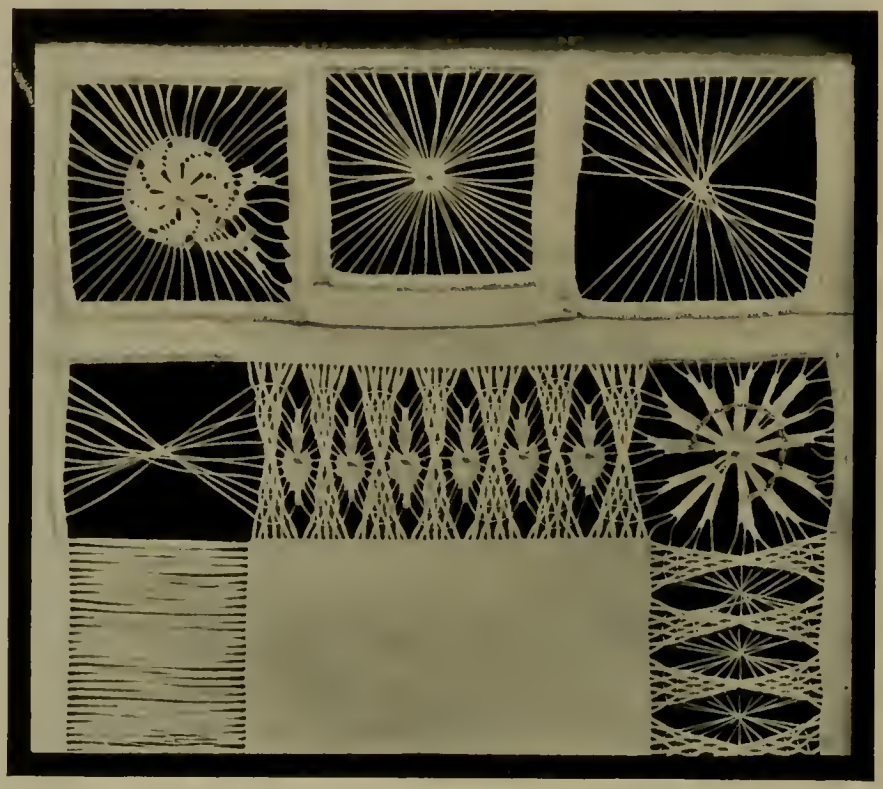
BY the use of the bar frame your work is held in place and always ready to apply the needle; in fact, it is the only way to do Drawn Work successfully. This style of frame is now being adopted by embroiderers everywhere. Its advantage is plainly seen. When the work is adjusted it can be held thus until completed; also sponging and pressing can be done to advantage while in the frame; by the use of this frame your work is not mopped around, but will present a clean appearance until finished. One does not hesitate to show their work to visitors, when, if in a badly soiled condition, we would not take the same interest, and certainly be ashamed to show to friends. The work in this cut has been carried on step by step, proving that if the entire piece is before us, we have the opportunity of changing our work, thus not becoming tired, as a change of work is rest. In this is represented several new styles of work: The wrapped work, covering the linen thread with filo silk of any color desired. This gives you an entire silk border. In one section the linen threads are not all drawn, showing how threads are left to be wrapped. Observe the needle binding these threads at sections, using knot stitch; this first binding will be covered, and is only done to hold the threads in place. Next, choose your color for wrapping; start thread in buttonhole edge on wrong side, also wrap from wrong side by holding finger against linen threads, slipping needle round and round until entirely covered from one section to another; do not try to use other than filo silk, as it will not wrap so smoothly. After the wrapping is completed, smooth knottings, called jewels, are placed on each section where wrapped cords cross; also use filo for jewels. Outlining threads are then laid. A needle is placed, showing the laying of threads through these silk cords, one each way and one diagonally through the jewel, making eight threads, when bound, on which to weave. Spider webs were woven, as shown in the finished border, using color for webs to please fancy. In this, white and green were used. The corners were opened by cutting out plain linen square against buttonhole edge, threads of spool silk, letter A, were laid diagonally each way from buttonholing; lay as regular as possible, allowing the size of corner to regulate number of threads; bind to the center with knot stitch; weave figures. Always analyze a corner or any figure in this way. Count threads around the outside edge, then look to center to see how many parts the figure has, taking up or dropping threads, which is very easily done. The inside finish, or what you notice next to buttonholing, is termed saw-toothing; this is done by bringing the needle up between the outlining threads, loop back over the thread and take needle down through buttonhole edge; repeat this until the space between threads is filled; do not draw very firmly. In this are the most difficult styles of work. The author kindly cautions her patrons to study carefully each thought, for each and every thought gained here will be of great benefit as you advance through the book.



No. 7. PIECE IN FRAME.

NOTE—We advise all of our readers to buy one of these frames, since they can be used for either Drawn Work or embroidery; also observe how piece is adjusted to frame, two sides being basted to tapes, other edges laced over bars. See frame "ad" in this book.

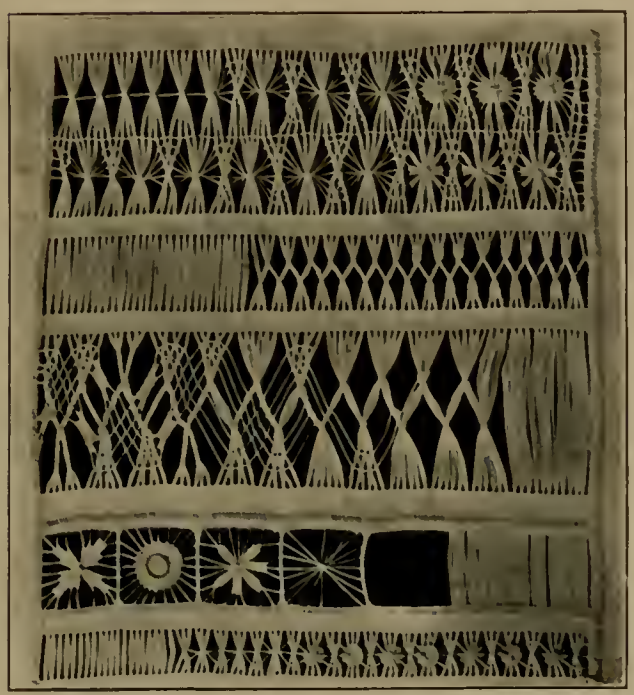
No. 8. Threads Lain for Corners and Border.



No. 8. THREADS LAIN FOR CORNERS AND BORDER.

I HAVE had the question asked, How do you lay the threads for corners and borders? Notice that parts of each style of work is unfinished. This will explain that the threads are lain diagonally across the border for figures, same as in corner for corner figures. In arranging threads in this way the work will not draw. After the figures are woven each thread is long sufficient for its place. In one corner space, the proper way of laying foundation threads are shown. In another, after threads are lain, they are bound to a center and woven around three times, ready for figure weaving. In the third a wheel figure is partly woven, showing more plainly than words can tell how work is done. Notice this wheel complete as a heading of one of the first pages. The saw-tooth finish at edge of buttonholing is explained with the working of four teeth; simply loop the thread over the outlining thread, each time carrying thread down in buttonhole edge; repeat until small points are formed. In the border foundation threads are lain across the linen strands, using the knot stitch in binding same; the figures are woven same as corner studies—usually smaller. In this figure the pineapple is imitated with an odd corner figure; all buttonholing and hemstitching to be done before adjusting to frame.

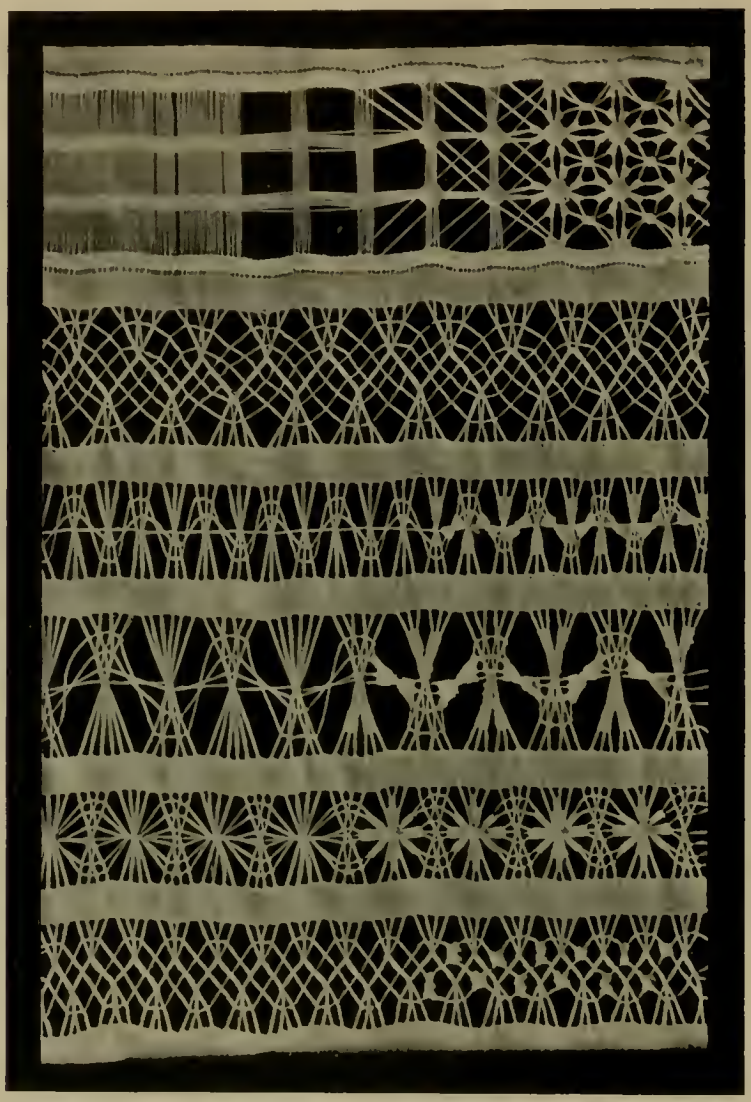
No. 9. Continued Border Studies.



No. 9. CONTINUED BORDER STUDIES.

IT is very necessary that the rudiments of all Border work be thoroughly explained. The different ways of laying threads for borders are shown. Notice the very narrow border, how threads are knotted on alternate strands of linen and looped around the other one—the web figure woven when the thread is looped around. This border is very firm, and suitable for all styles of work. In the border, where threads are lain as in corner, the linen was cut close to buttonhole edge, forming square open space, leaving a narrow band of linen threads between each to be wrapped. After being wrapped the outlining threads were carried through these cords, as shown, and figures woven to fancy. The other borders are very clearly explained in the laying of threads and the carrying on of the weaving of patterns. Too many words in explanation only confuse; better to study cuts well.

No. 10. Shirt Waist and Handkerchief Borders.



No. 10. SHIRT WAIST AND HANDKERCHIEF BORDERS.

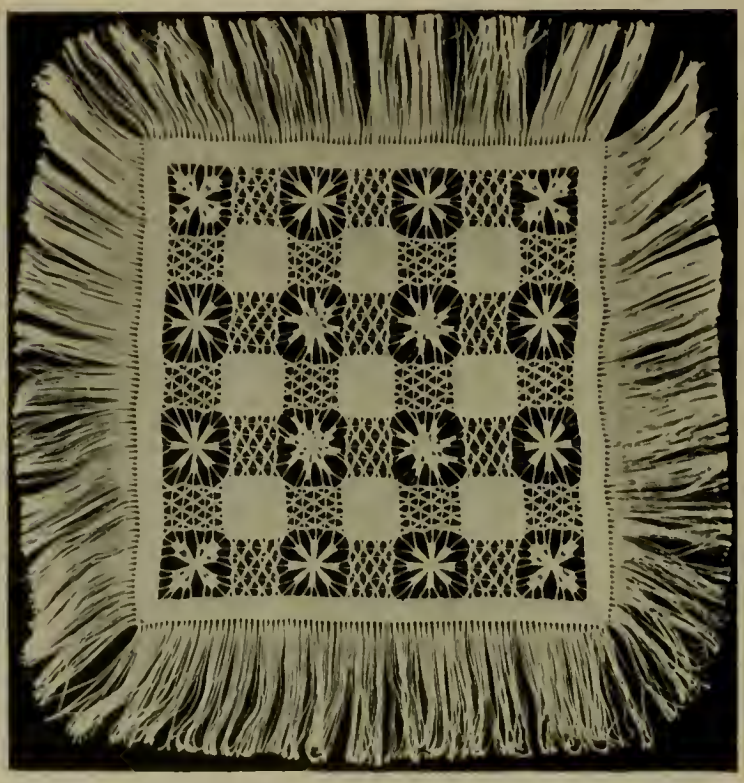
HAVING been solicited many times for borders suitable for shirt waists and handkerchiefs, in these you will find six that will show prettily, very easy of execution and laundry well. Regulate materials to the article made. Only let me add, use fine goods, both material and thread, if beauty of work is desired. These borders are left in arrangement so thoroughly explaining themselves that further explanation is unnecessary, except in the one of block design. In this the jewel as a center of figure may puzzle. The buttonholing was the first work done. The border was then divided into three parts the long way, and square the other, leaving six or seven threads of linen running each way of border. Jewels are made on each section. Then the outlining threads are lain on either side of jewel both ways of border and fastening in buttonhole edge. The star figure is then woven around the jewel dividing linen half and half, weaving on half of linen and one thread, until eight points are formed. After the figures are woven the outlining threads are bound to a center with a smooth knotting. All work should be in a bar frame, stretched before outlining threads or jewels are lain. The jewels are formed by first laying a few threads as a foundation, then covering over smoothly, leaving the threads in a broad fashion as an embroidered jewel. Do work from wrong side; your work will be more smooth; also lay outlining threads from wrong side.

No. 11. Drawn Work in Circular Style.

No. 11. DRAWN WORK IN CIRCULAR STYLE.

THE question has been asked, Can Drawn Work be done successfully in circular style? In this cut you will learn that it can. A copy of the piece was taken before the entire work was completed that the full details would be clearly explained by the work itself. After buttonholing is complete and piece adjusted to frame the linen is drawn. Circle was opened in bar fashion, the openings being one half inch square, with six or seven linen threads left either way of piece. In four parts of the circle you will notice some of these linen threads are wrapped. (See cut No. 7 for wrapping.) Next, jewels are placed over all sections when linen threads cross. Outlining threads are then lain two and two either side of jewels, figures and webs woven on linen and outlining threads around jewels except when wrapping is done, then the little figures are woven in open space. After figures are woven the outlining threads are bound to a center, with a smooth little knot. Care must be taken in opening circular work to lift the threads that arrange the bars before any cutting is done, then cut only the wide spaces next to buttonholing. This pattern was arranged with three sizes of circles, the largest being 17 inches, the next 10 inches, the inner one 6 inches, making the open circle 2 inches. Scollops were formed with a glass. No talk on this design is needed as the cut talks for itself. Persian silk No. $\frac{615}{2002}$ for white, green, EE wash embroidery, No. $\frac{552}{2082}$, for French knots and wrapping. Spool silk letter A, white for outlining.

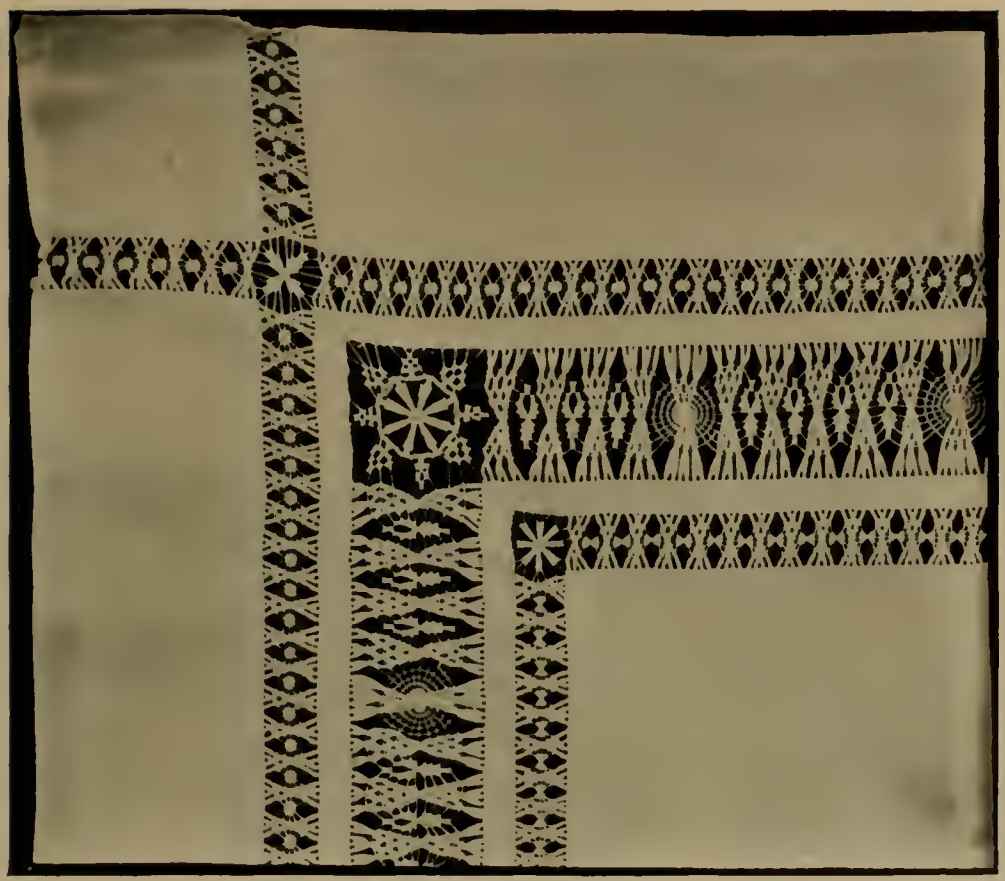
No. 12. Sideboard Doily.



No. 12. SIDEBOARD DOILY.

AS the cut represents the work plainly, the size and material will claim attention, kindly asking patrons to study designs when weaving. Size of doily, seven inches; fringe, one inch; margin between fringe and work, one half inch. Divide center into seven parts either way, removing four parts each way. By the drawing of these threads, linen squares are formed. Hemstitch around these squares, that the same number of linen strands are on all sides. Five outlining threads bind these strands, two and two each way of piece. After threads are thus lain bind in center of open space, and weave designs to please fancy. Three designs are shown in this doily. Use filo Corticelli B. & A. $\frac{614}{2001}$, or 700 linen thread. Remove from frame and fringe.

No. 13. Three Borders United.



No. 13. THREE BORDERS UNITED.

IN this design three borders are united in a border for lunch-cloth. Square linen the required size. This was forty-four inches; hem, one and three fourths inches; measure twice the width of hem and gauge by drawing threads for first small border, which is three fourths inch wide; hemstitch on both sides before drawing for wide border, which is one and one fourth inches wide; buttonhole around corners and hemstitch space between; border, three eighths of an inch; third border, three fourths inch; buttonhole corner and hemstitch. The piece is now ready to adjust to frame. In case pieces are too large for frame, adjust one fourth. The narrow borders each have five outlining threads; cross the corner diagonally; the one is divided into four parts, the other into eight parts. The wide border has nine outlining threads, six strands of linen being bound together. This border is broken by web figures. The corner is divided into eight parts, using five threads to each. Use 80 cotton for hemstitching, Corticelli spool silk, pearl white, letter A, for outlining, using filo $\frac{\text{Corticelli B. \& A.}\ 614}{2001}$ for weaving. Plain satin damask was used.

No. 14. Table Cloth.

No. 14. TABLE CLOTH.

IN this engraving is shown a style of work suitable for table or lunch cloths. Use plain even-threaded linen. Hemstitch with No. 80 cotton. Spool silk letter A pearl white for outlining, buttonhole with white filo, Corticelli B. & A. 614 2001. Weaving to be done with same as is the embroidered figure on plain blocks. Width of hem, three inches, finished with hemstitched bands. Width of block border, two and one fourth inches, inside finish of three hemstitched bands. Notice corner formed by bands of hemstitching. Size of cloth, two and one half yards.

No. 15. Towel or Dresser End.

No. 15. TOWEL OR DRESSER END.

AS borders and fringe are used very extensively for towels and dresser ends, you will observe a very plain style in the cut before you. The border is left in explanation. The laying of the outlining threads are shown where no fan figures are woven. Care was taken that clusters of eight linen strands were grouped each tying, and three outlining threads were knotted over each of these groups. Width of border one and one half inches. Any border found in the book could be used for the purpose. Fringe the linen close to buttonholing or hemstitching, then tie in knots to form divisions as shown. Care should be taken to tie regularly each tie; also to divide the linen threads evenly. Use linen thread No. 300 for the weaving.

Nos. 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
Description of Corners.

No. 16. SACHET.

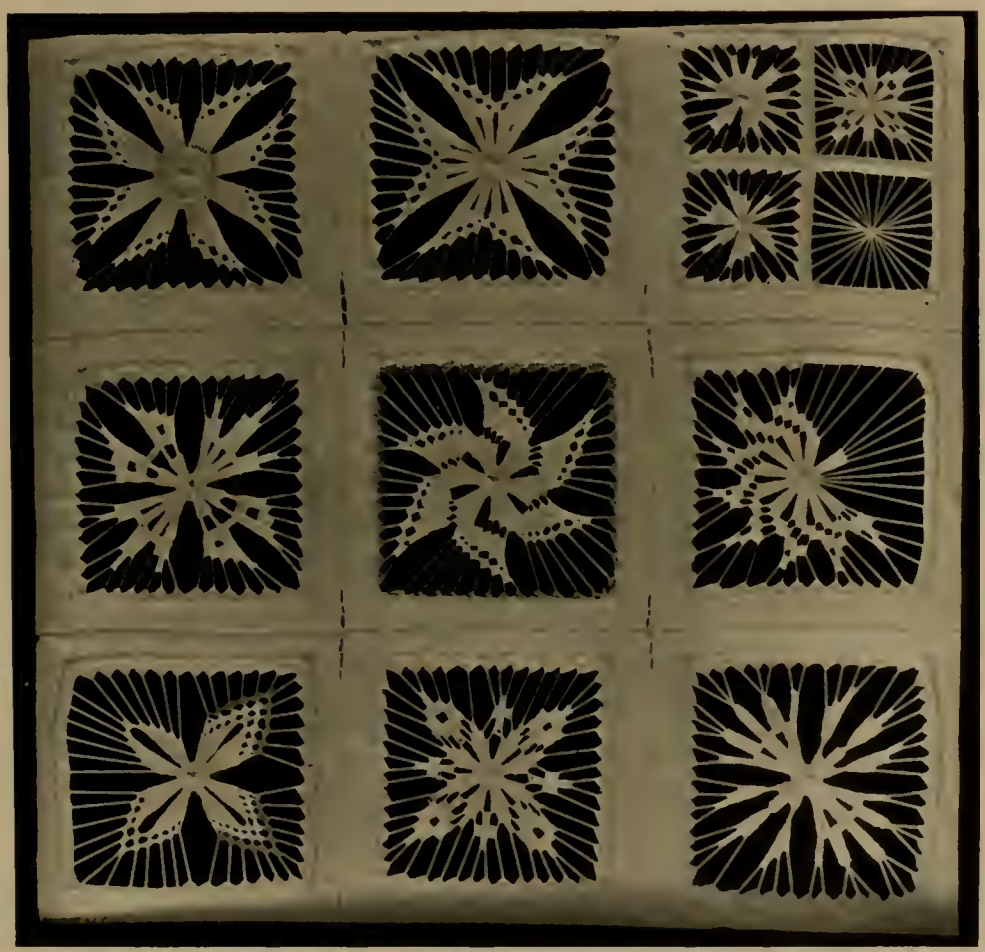
ON this page you have the arrangement of a cushion or sachet with a corner study of a butterfly for a decoration. Size of linen for the little square is from two and one-half to three inches. Waste bits can be made use of, and what lovely tokens they make. Notice on opposite page corners of different designs, constructed in the same manner. The change in figures will be as fancy dictates, taking up or dropping of threads creating the pattern. In cut No. 8, the first steps, or how the threads should be lain, are given plainly. All outlining threads should lay as you see them. I have been asked if my book contained figures suitable for Brazilian points. Any figure can be used, and particularly those shown on opposite page. Part of the work has been taken unfinished, that all parts would be clearly understood.

TOKENS OF LOVE

Fashioned with the most careful pains,
Woven in figures with stars and chains,
With colors as dainty as the rainbow above,
Should be the gifts to those we love.

More highly prized than all the rest,
And cherished most by those loved best,
Are the tokens made with loving hands,
Wherein each stitch for a memory stands.

Corner Studies.



Nos. 17, 18, 19, 20, 21, 22, 23, 24, 25. CORNERS.

Six Color Studies.

THIS group of different styles of work on various colors and different stitches are given to teach the making of pillows, center covers, waist yokes, or where a variety of colors are pleasing. All buttonholing should be done as taught in descriptive cuts on first pages of book. After piece is buttonholed the spacing of the border is given thought. The six styles shown are arranged over the same foundation. Six or seven threads are left between open spaces. Better regulate by eye do not count, as the mind is thus relieved.

No. 26 on brown linen was opened into squares of one half inch each way of border. The unfinished part will explain the foundation of each before the weaving was done. Colors for buttonholing was rose Corticelli B. & A. $\frac{640}{2895}$; jewels of green, $\frac{804}{2710}$; outlining threads of brown, $\frac{620}{2441}$; web around first jewel of pink, $\frac{573.5}{2472}$; red, $\frac{540}{2065}$; second jewel of green, $\frac{683}{2050}$, $\frac{510}{2065}$; third jewel of lavender, $\frac{651}{2521}$, $\frac{540}{2065}$; edge finish of green, $\frac{694}{2743}$.

No. 27. The foundation of this is as 26. The number of colors and manner of weaving will be given, buttonhole in white, $\frac{614}{2001}$; jewels of three shades of yellow, $\frac{741}{2631}$, $\frac{743}{2634}$, $\frac{743.7}{2638}$; the outlining thread of spool silk, letter A, pearl white. Notice laying of threads throughout the piece. Webs are woven around the jewels, using three shades of blue $\frac{624}{2220}$, $\frac{625}{2221}$, $\frac{626}{2222}$; small figures of green, $\frac{835}{2180}$, are woven in open spaces, finish edge of rose, $\frac{143}{2500}$. Weave webs on wrong side.

No. 28. Linen of pink with jewels of bright colors. A very pretty style for pillow, as the work is quickly done. Spaces one half inch arranged each way, then jewels lain to cover where linen bars cross. Buttonholing of green, $\frac{833}{2621}$; jewels of pink, $\frac{573.5}{2472}$; green, $\frac{548.5}{2088}$. No outlining threads, instead the linen threads are separated and half and half of each bar are wrapped as one a short space from the jewels, from the pink jewel green, $\frac{836}{2181}$; blue, $\frac{519}{2030}$; from the green jewel, lavender, $\frac{653}{2524}$; rose, $\frac{143.5}{2501}$; finish edge with pink and lavender. Do all work from the wrong side.

No. 29. On white linen, buttonholing of white, $\frac{611}{2001}$; linen bars wrapped in white. Jewels of green, $\frac{835}{2622}$; lavender. $\frac{651}{2521}$. Cover sections where cords cross. Outlining threads are lain two and two each way of border. Star figures woven around jewel on threads thus lain, pink, $\frac{573.5}{2472}$, around the green, and green, $\frac{125}{2482}$, around the lavender. Outlining threads bound with a web figure of green, $\frac{548.5}{2080}$, and red, $\frac{541}{2066}$. Edge of same red.

No. 30. This on the blue linen was executed in the heavier silks, B. & A. Caspian, Corticelli Persian, buttonhole with red, $\frac{539}{2064}$; jewels of blue, $\frac{519}{2030}$. Outline with same blue. In weaving around jewel linen strands were divided making four parts to each figure, around one jewel weave red, $\frac{540}{2065}$; pink, $\frac{574}{2473}$; around other vise versa. Edge weaving and binding of outlining threads in open space with lavender, $\frac{652}{2523}$.

No. 31. Study on brown linen. Foundation as in the other five. Work done with the heavier silks, Persian and Caspian, jewels of red, $\frac{540}{2065}$; rose, $\frac{637}{2893}$. Outlining threads of green, $\frac{634}{2743}$; star figure around red jewel of yellow, $\frac{506}{2015}$; around rose jewel of lavender, $\frac{154}{2791}$; edge finish of $\frac{637}{2893}$; binding of outlining threads with green, $\frac{125}{2482}$.

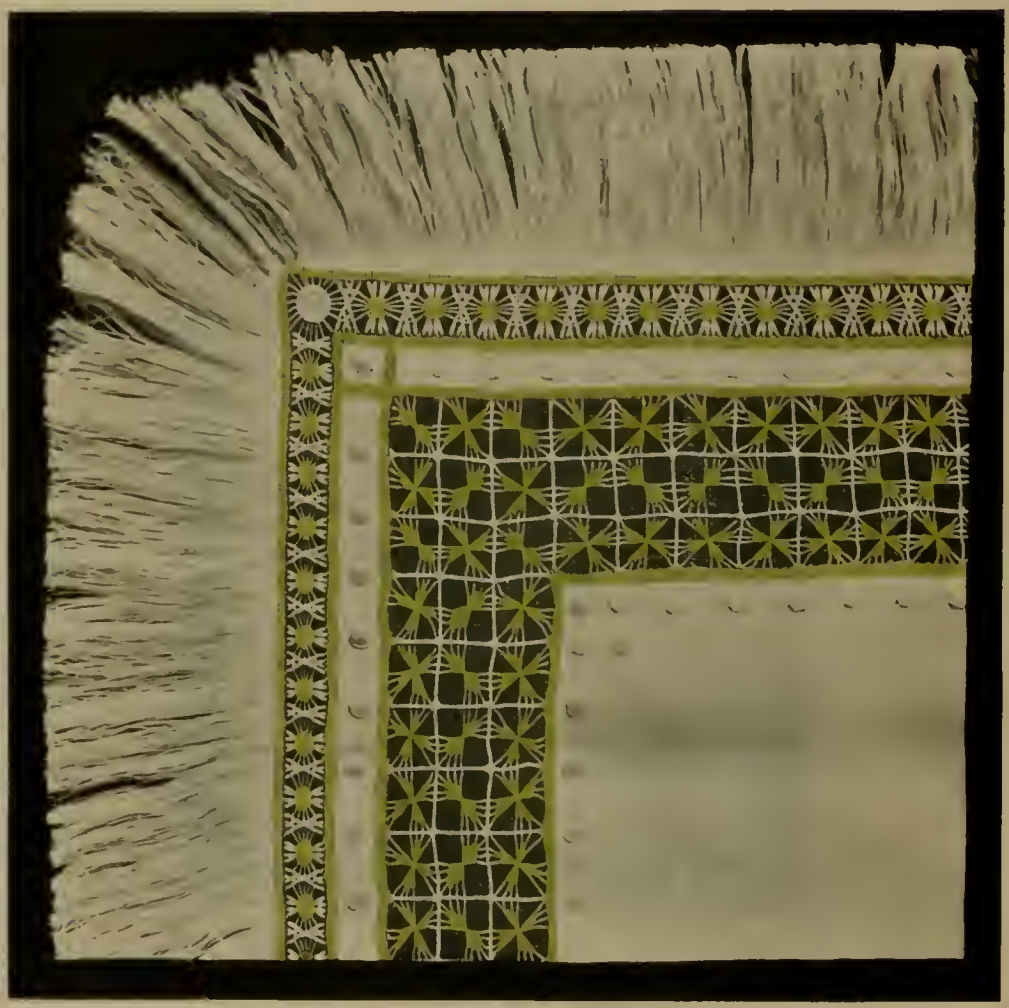
No. 26. No. 27. No. 28. No. 29. No 30. No. 31.

No. 32. Shirt Waist Study.

No. 32. SHIRT WAIST STUDY.

IN this study are the uniting of three borders—a trimming for shirt waist. Many borders throughout the book can be used for the same. Great care should be given in choosing of fine materials and doing the work well. The figures are so plainly given and of simple construction, explanations of materials, width of borders, and manner of outlining will claim attention. For fronts of waist, the first thought is calculating for hem; then the margin between hem and work. Width of narrow border, one half inch, with three outlining threads; web figure woven in space between groups of linen threads. Wide border, one inch wide, with linen strands bound in groups; then six outlining threads lain throughout border; figures woven between each group. Notice an odd figure in this border; fine linen lawn with spool cotton No. 90, for hemstitching; French balls of linen thread No. 700, for outlining and weaving; margin between border of one half inch.

No. 33. Stand Cover in Green.



No. 33. STAND COVER IN GREEN

IN this engraving is represented a style of work appropriate for small stands. Size of piece, twenty-four inches. The fringe is double; baste same as hem; buttonhole edge instead of hemstitching. Narrow border is three fourths inch wide; strands bound with five threads, weaving webs on every alternate binding; space between border, three fourths inch, on which jewels of the satin stitch are embroidered. Width of wide border, two inches; divide in three parts; draw all threads, except six or seven, between each part; these are bound and wrapped. Use filo $\frac{\text{Corticelli}}{\text{B. \& A.}}\ \frac{614}{2001}$ for wrapping jewels and webs in corner; outline with spool silk, letter A; weave figures with green filo, $\frac{519}{208}$. Jewels are embroidered inside of wide border same as on space between border. When completed, cut hem at edge and fringe. Secure fine pillow-case linen at H. & S. Pogue's, Cincinnati, Ohio.

No. 34. White Table Center.

No. 31. WHITE TABLE CENTER.

SO MANY have asked for an odd drawn border. This piece clearly demonstrates the odd border. After the straight borders are studied size of piece can be arranged to answer purpose. A twenty-seven inch square is very desirable for many uses. If hem be used, have same width as fringe, which is two inches; a margin of one fourth inch between fringe and first border. Width of wide border, one and one half inches, with seven outlining threads lain through, knotted on every alternate group of linen strands and looped around the other group. A circular figure is formed around the group, where threads are looped, by knotting thread regularly to linen strands and outlining threads; three circles are formed, with a tooth finish to the last; the corner figure is woven after threads are bound to a center; beginning to weave on four threads, making eight such parts. Finish as shown. A margin of three eighths between first and second border. Width of small border, one half inch, with three outlining threads; the center thread is double, and is divided as thread is lain either side of center. The squares in odd border are three fourths inch, and are drawn to arrange three squares, then one inside and outside of two center rows. Six linen threads are left between each square. Four outlining threads are knotted on linen threads running each way of border; three styles of figures are woven, cut showing plainly how all are executed. The work was done with linen thread No. 700. The piece would be beautiful in color.

No. 35. Polished Table Square.

No. 35. POLISHED TABLE SQUARE.

THE styles of work in this have been so fully described in preceding descriptions that the proportions of piece will be given, also color. Size of piece, ten inches; one and one fourth inches for fringe; width of border, one and three fourths inches; border on sides extending from corner to corner; divide lengthwise into four parts, and seven the other, leaving threads to be wrapped between each space. Wrap with yellow Cortticelli B. & A. $\frac{506}{2016}$; jewels in white filo, $\frac{614}{2001}$, outlining with spool silk, letter A; weaving figures with green filo, $\frac{833}{2451}$. Remove linen from corners by clipping close to buttonhole edge. Threads of spool silk are then laid diagonally from one edge to another, these threads bound to a center. Now proceed to weave figures as shown. Finish corner in sawtoothing, as described in No. 7.

While every caution has been taken by the printer to reproduce the original shades, yet, with some, it is next to impossible. Therefore the close adhering to numbers of silks given is requested.

No. 36. Full Cut of Center Piece.

No. 36. FULL CUT OF STAND COVER.

THE entire piece is represented to explain arrangement of borders and blossoms. This is much reduced. Size of piece twenty-five inches, fringe one and one fourth inches, margin between fringe and first border one half inch, first border one inch. Leave line threads between spaces for wrapping, as described in cut No. 7. Space between borders two and one half inches. Scatter blossoms in this space. Narrow border one half inch wide. The buttonholing and drawn work done with white filo Cortticelli B. & A. $\frac{614}{2001}$; for violets, purple, $\frac{727}{2611}$, $\frac{729}{2614}$; for stems and leaves, green, $\frac{782}{2451}$, $\frac{784}{2454}$; for buttercups, yellow, $\frac{503}{2013}$, $\frac{507}{2017}$; foliage, green, $\frac{782}{2451}$, $\frac{785}{2453}$. Outline with spool silk, letter A. Silk required for piece, six skeins of white, two each of colors. Use fine pillowcase linen.

Nos. 37, 38, 39, 40. Four Pieces Shown.

TO gain as many studies as possible, four are shown on opposite page, each one being decidedly different from the other. The work was done in color, causing some parts to look darker. Colors will be given for each piece, also size. Piece of three narrow borders represent a rarity of web studies. Size of piece nine inches; fringe, one and one fourth inch, buttonhole with filo green, Corticelli $\frac{833}{2050}$; first border three fourths inch. Hemstitch linen strands against buttonholing. Five outlining threads of white spool silk are lain through, binding linen strands into groups of five. On alternate groups the threads are looped around and knotstitch webs woven. One of lavender, $\frac{651}{2522}$, pink, $\frac{573}{2860}$; one corner web of green, $\frac{833}{2050}$, edged with pink, $\frac{573}{2850}$, the other of lavender, $\frac{651}{2522}$; then green, $\frac{833}{2050}$, edged with pink, $\frac{573}{2860}$; second border five eighths inch wide. The arrangement of this border is plainly shown in cut No. 9, where a few threads of linen are left and wrapped, these threads lain through cords, and from edge to edge of buttonholing, then each way. Wrap with white filo, $\frac{614}{2001}$. Outline with white spool silk. Weave webs from wrong side, with green, $\frac{695}{2181}$; and rose, $\frac{129}{2882}$; third border three eighths inch wide, prepared same as first border, small webs of pink filo, $\frac{573}{2860}$. In border with corner webs of green, $\frac{807}{2833}$. Have all buttonholing and hemstitching done before adjusting to frame.

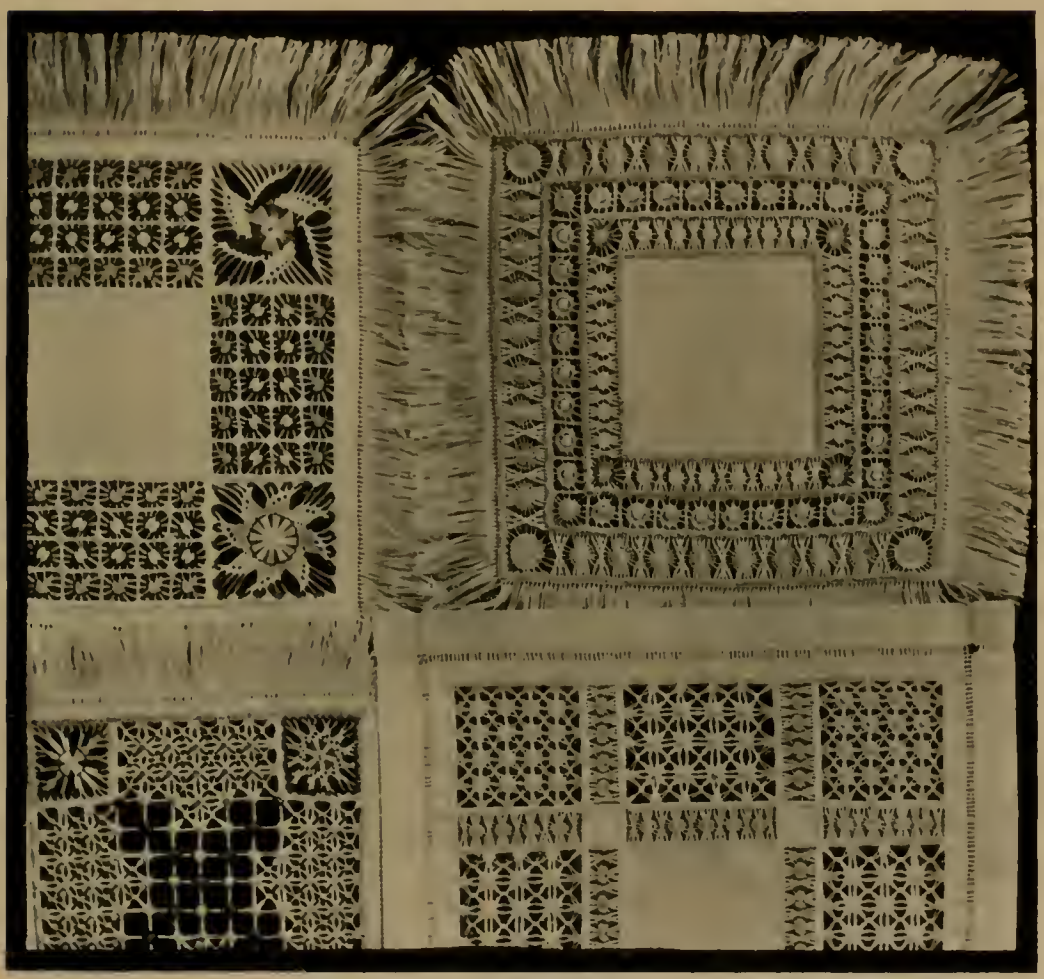
Second one described is the one with threads lifted through the entire piece. Size of piece eight inches; fringe, one inch. Margin of one fourth inch between fringe and buttonholing. Corners one and one fourth inches square. Threads are lain in corners and work done as described in No. 8 design, woven with $\frac{614}{2001}$; pink, $\frac{573}{2860}$; green, $\frac{806}{2782}$. The remainder of square opened with space one half inch square, leaving six or seven threads to be wrapped. See cut No. 7 in center of piece, while between corners outlining threads are lain each side of jewel, and star figure woven around jewel. See cut No. 10. One border is opened thus: jewels of yellow filo, $\frac{503}{2632}$. Star figures of blue, $\frac{675}{2271}$. Wrapping in center with rose filo, $\frac{144}{2882}$. Jewels of green, $\frac{783}{2623}$, $\frac{782}{2621}$. Fine linen and single threads.

Description of Piece with Hem.

SIZE of piece ten inches; hem three fourths inch, with a finish of double hemstitching. See cut No. 3. The buttonholing was then arranged as is shown, following cut No. 3. The entire piece can be planned in this way: Width of wide border two inches. Narrow border three fourths inch, extending across wide border, forming corner square and space between. The corners and spaces between are opened after the bar style. Space one half inch with six or seven linen threads between. Jewels of white filo $\frac{614}{2001}$, are lain over all sections, then outlining threads of white spool silk lain each side of jewels in corners. Webs are woven from wrong side of piece around the jewels with an edge finish of weaving back and forth on linen and outlining threads. In the space along sides of piece the outlining threads are lain as in corner. Linen strands were divided in the weaving, making four parts around each jewel. Outlining threads are bound to a center and tied with a smooth knotting.

The beginning and weaving of narrow borders is fully given in cut No. 5. The soft tints of pink and green would be most beautiful in toning the work. Hemstitch with fine cotton No. 80. Buttonhole and weave with white filo $\frac{614}{2001}$. Piece with wheel corners is ten inches, with fringe one inch. Margin of one fourth inch between fringe and border. Width of border two inches. Arrange buttonholing first; border next thing in view; spaces between corners are divided into four parts one way and five the other, with six or seven linen threads between each part to be wrapped. In this, wrapping was done in pink, $\frac{573.5}{2473}$; jewels of white, $\frac{614}{2001}$. Three outlining threads lain each way through cords with white spool silk. Fan figures of green filo $\frac{807}{2783}$, are woven in two spaces, and figures of pink, $\frac{573.5}{2473}$, edged with green, $\frac{582}{2452}$, in two center spaces. The corner figures are explained in cut No. 8, and on page of corner studies use pink, $\frac{573.5}{2473}$; green, $\frac{807}{2783}$ and $\frac{582}{2452}$; white, $\frac{614}{2001}$. Remove from frame and fringe.

Nos. 37, 38, 39, 40. Four Pieces Shown.



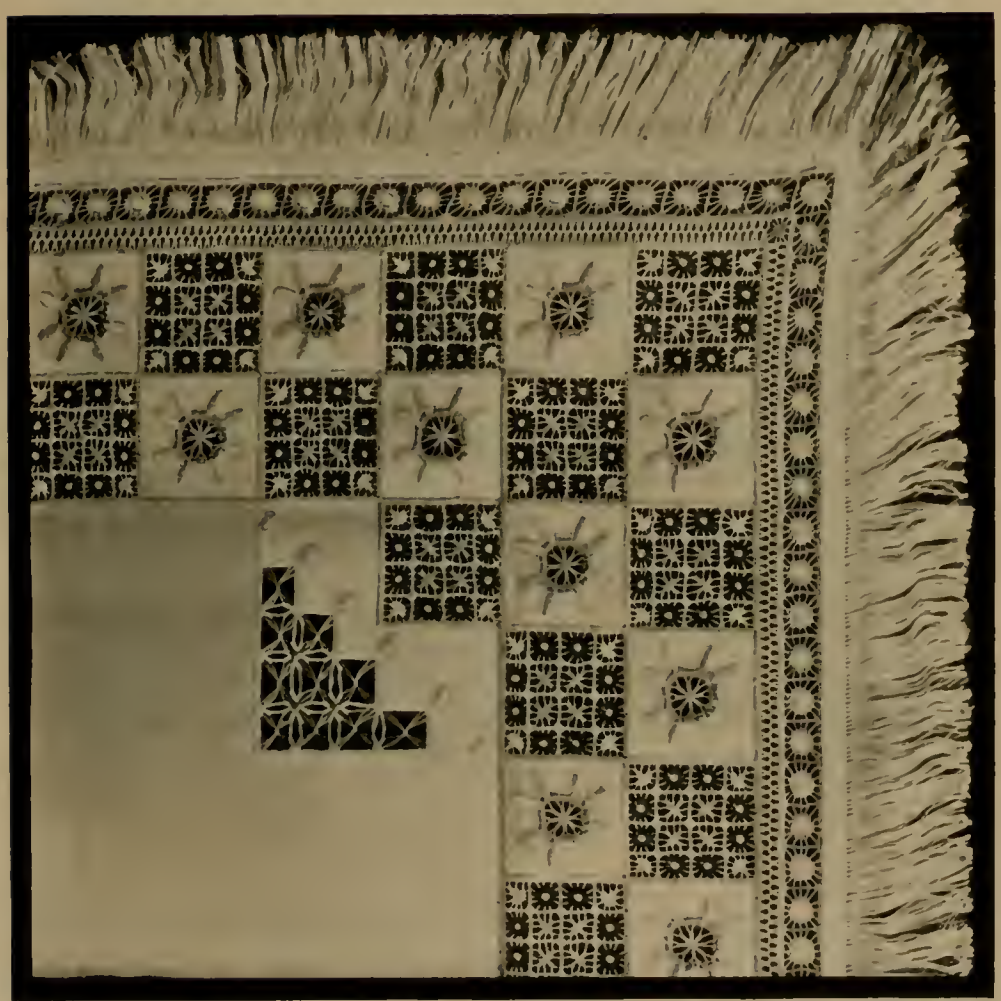
Nos. 37, 38, 39, 40.

NOTE.—From the expressions of those receiving this book as a gift it is greatly appreciated. It will be just the gift for *your* friend and bring her many hours of pleasure, with kind thoughts of the giver.

No. 41. Table Center.

A VERY pleasing table center is shown on opposite page. The work, as arranged, is very interesting and quickly done. The cut represents parts darker than others. This is due to the parts worked in color. In giving descriptions, the colors will be arranged and numbers given. The same arrangement of piece would be equally pretty in white. The greater part of the work shown has been described in the first pages. Next thought will be given in size, materials and numbering of silks. Hem can be substituted for fringe, making it almost the same width. Either the double or diagonal hemstitching used as a finish. Size of piece, twenty-five inches; fringe, one and three fourths inches; margin of three eighths inch between fringe and first border. This border is clearly described in Cut No. 9. All buttonholing is completed before threads are drawn, thus the entire piece is planned and each part is arranged for numbers; buttonhole with green Cortucelli B. & A. $\frac{694}{2831}$. First border five eighths of an inch wide, with web figures of white, $\frac{614}{2001}$ for center; with a finish of lavender, $\frac{726}{2790}$; green, $\frac{694}{2831}$. The narrow outlining border is one half inch wide. The linen strands are bound with rose, $\frac{143}{2671}$. Size of square, in inner border, one and three fourths inches, divided into four parts each way, leaving linen threads each way to be wrapped with white, $\frac{614}{2001}$; jewels of white, $\frac{614}{2001}$. See Cut No. 7. Outlining threads of white spool silk are lain each way of square; fan figures of white, $\frac{614}{2001}$ woven in each corner space; webs of green, $\frac{832}{2080}$, fill two spaces on either side, while small figures of green, $\frac{694}{2831}$, fill center spaces. On alternate blocks an embroidery design drawn with a spool as a center, a small star figure of green, $\frac{694}{2831}$, fill space in center of circle; embroidered jewels of rose, $\frac{143}{2671}$, and lavender, $\frac{726}{2790}$, form a finish around the outside edge; use fine spool cotton for hemstitching. Round threaded pillow-case linen, secured from H. & S. Pogue, Cincinnati, Ohio, was used. Remove from frame and fringe.

No. 41. Table Center.



No. 41. TABLE CENTER

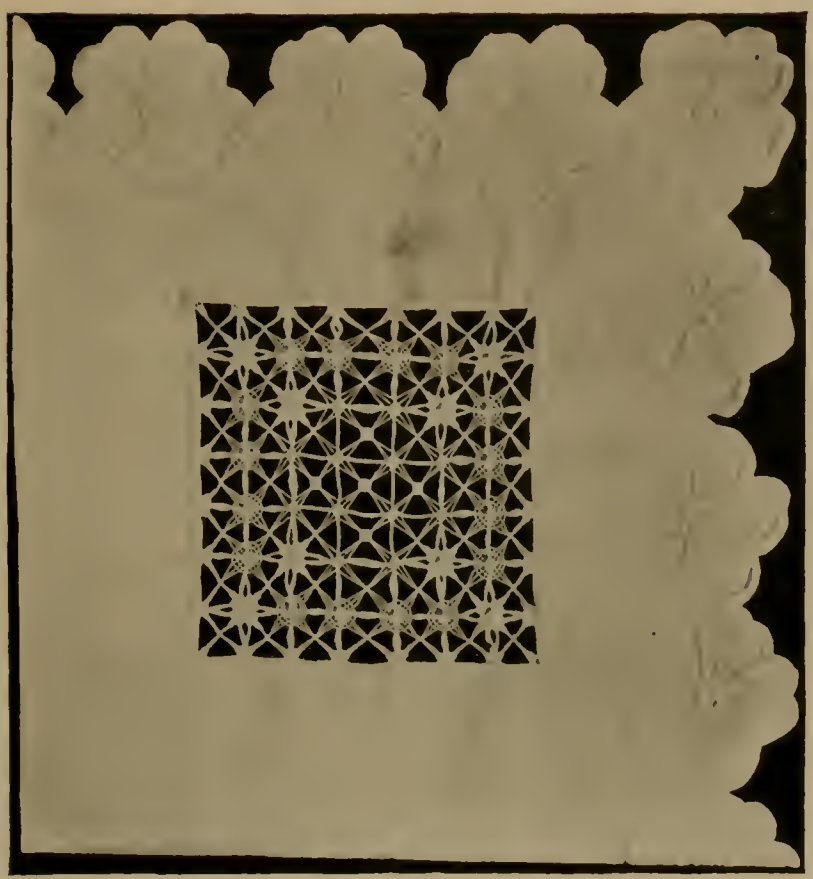
NOTE—Parents intending to place their daughters in an educational institution will please notice ad of Ursuline College in back of book. I personally know this to be a worthy institution. THE AUTHOR

No. 42. Jardiniere Stand Cover.

No. 42. JARDINIERE STAND COVER.

THIS engraving presents a style of border work very attractive, durable and easily accomplished. In this the materials are of white. This same style of work on gray linen would be most beautiful with colors of silk to harmonize with furnishings of room in which to be used. Size of piece from which cut was taken, twenty-five inches; fringe, one and one half inches; width of narrow border, one half inch; wide border, one and one half inches. Threads should be drawn and hemstitching completed before adjusting to frame. Only one binding thread is used in small border. A sufficient number of threads laid in corner to weave figures, five outlining threads prepare the wide border for weaving the first threads, binding the linen strands in center of border, knotting eight of the strands together. The remaining four outlining threads bind linen strands, first on one side of center threads, then on opposite side, leaving every alternate group of linen strands unbound. These are wrapped in two silken cords, taking four strands in each. By counting threads in corner figure, forty are observed Then look to center. Count parts into which divided. Ten is the number. Thus four threads are taken for each part. Weave all ten parts a certain length, then add the curve weaving last, dropping and taking up threads as shown. For-get-me-nots were scattered in the corner of linen. Use filo silks for all work but hemstitching and outlining. Use fine cotton and spool silk.

No. 43. Dining Table Piece.



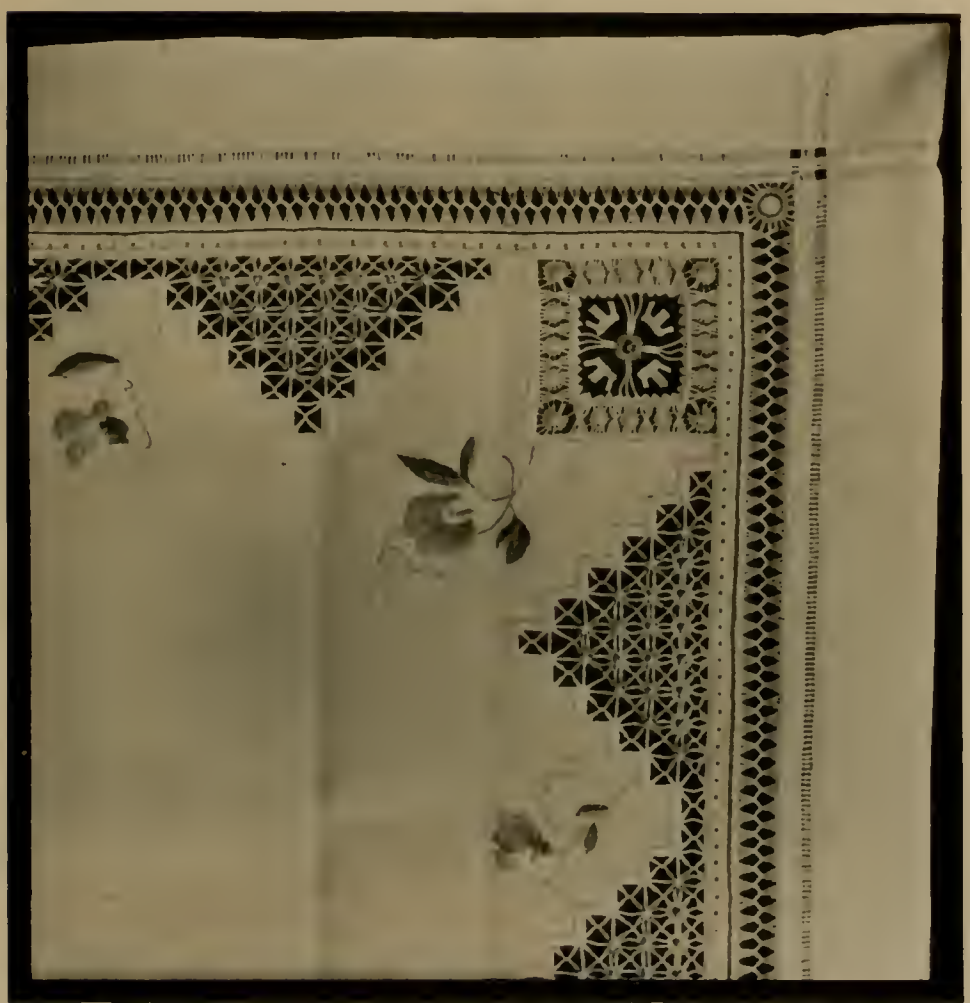
No. 13. DINING TABLE PIECE.

THE universal use of a pretty piece of needlework adorning the dining table after service has been removed has claimed attention in cut on this page. Although simple in thought, it is quite impressive. Wild roses after the little cut (which is a very pretty size) are embroidered for an edge finish. Embroider with white Corticelli B. & A. 6 1 4 2 0 0 1, the heavier silk perhaps better for edge. With a paper pattern the roses can be traced, and are easily done in buttonhole embroidery stitch. A square of six inches is arranged in corner, and can be done in different styles as fancy dictates. The cut speaks for itself very plainly.

No. 44. Sweet Peas and Drawn Work United.

THE uniting of blossoms and drawn work form a pretty creation, especially if the colors of blossoms are carried throughout the work. The blossoms should be given first thought. Choose as nature requires. Afterward these same colors can be woven in figures of drawn work, the only care required is not to weave the darker or very light shades together. The size of piece, materials used, and the work, will next be given attention. Size of piece can be regulated to suit the worker. The original piece is twenty-five inches, with a hem of one and one half inches, finished with double hemstitching; a margin of one fourth inch between hem and first border. Style of work in first border is explained in cut No. 9. The filo used is pink and green of the sweet pea shades. A margin of one fourth inch between first border and pyramids. In this margin small embroidered jewels of pink and dark rose. The corner squares are three inches, with a narrow border, one half inch around. This border is explained in cut No. 9. The center figure or corner is explained in cut No. 8. Two pyramids of drawn work are arranged between each corner. Size of open space in pyramids one half inch, with six or seven linen threads between each space as a foundation for fringe. Entire piece can be arranged when the buttonholing is planned. Buttonhole with white filo, $\frac{614}{2001}$. Other colors may be selected from color card when blossoms are chosen. Select at all times fine pillowcase linen, cotton thread for hemstitching. Buttonholing and hemstitching should be done before adjusting to frame. Use none other than the Author's famous bar frames for doing drawn work.

No. 44. Sweet Peas and Drawn Work United.

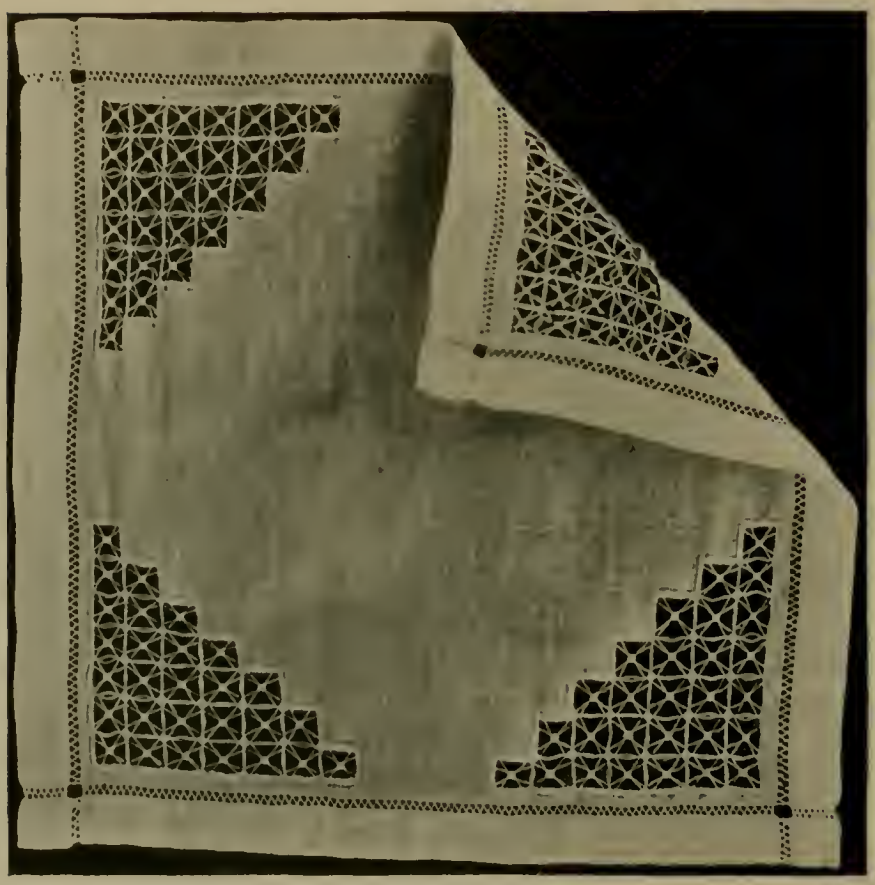


No. 44. SWEET PEAS AND DRAWN WORK UNITED.

NOTE.—At my exhibits many ladies have asked for a card to send to some friend knowing their love for art work. In this book you will find a card or two. Please send to some one interested. Your kindness will be appreciated.

THE AUTHOR.

No. 45. Design for Corner.



No, 45. DESIGN FOR CORNER.

IN this style of work threads should be drawn first the length of corner desired; then the drafting each way, lessen the length of one square. Continue in this way until corner is formed. Buttonholing should be completed before clipping threads. Leave threads between each space on which to do the work. Bind at sections, as in wrapped work. See No. 7. Size, eleven inches when done; width of hem, one and one half inches. Use very fine thread, No. 700 for linen, 120 for cotton; also use fine handkerchief material. All work, except buttonholing, should be done on wrong side. Sponge and press before removing from frame.

505
194
195
300
335

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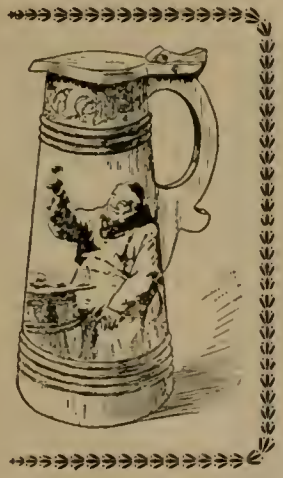
Poker Burning

(ON WOOD OR LEATHER)



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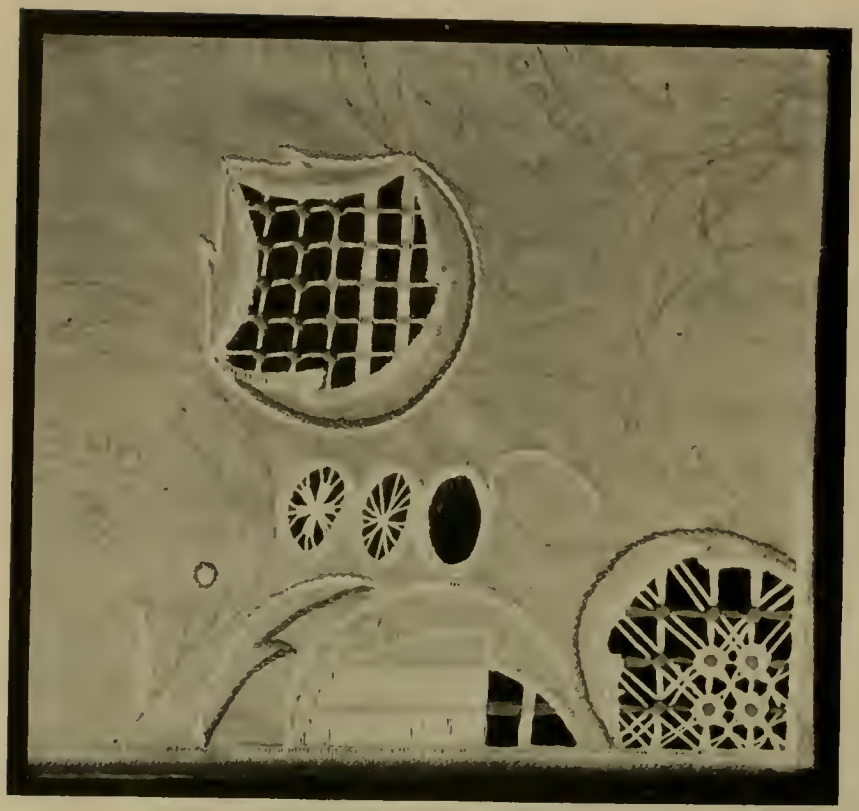


No. 46. CORNER TO FINISHED PILLOW.

No. 47. Pillow.

AS the pattern of pillow 47 is given with each book, the descriptive corner has been made very plain, that each patron may make up the pillow, as the work is confined to margin of pillow. A very pretty scroll is formed around center. The wrapping, jeweling, laying of outlining threads and opening out of work, has been thoroughly given in cuts Nos. 7, 8, 9, 10. The colors and their arrangement are next to claim thought. Colors in buttonhole embroidery, green, Corticelli B. & A. $\frac{782}{2621}$, $\frac{783}{2622}$, $\frac{784}{2623}$; wrapping in corner with rose, $\frac{637}{2893}$; jewels of green, $\frac{782}{2621}$; figures in oblong circles of green, $\frac{782}{2621}$; rose, $\frac{637}{2893}$; green, $\frac{783}{2622}$, $\frac{784}{2623}$. In spaces around edge of pillow, alternate jewels of red, $\frac{540}{2065}$, and green, $\frac{783}{2622}$, were arranged over sections, outlining threads of green, $\frac{784}{2623}$, lain each side of jewel, webs of green, $\frac{694}{2832}$, then red, $\frac{540}{2065}$, edged with green, $\frac{694}{2832}$, around jewel webs. Around green jewel of red, $\frac{538}{2064}$, green, $\frac{784}{2624}$, binding of outlining threads with green, $\frac{783}{2622}$; embroidered jewels of green, $\frac{693}{2830}$; edged with red, $\frac{540}{2065}$.

No. 48. Pillow.

GIVES in detail a pillow with border studies and corner designs. The work has been left unfinished to explain how the weaving was done. Width of borders and arrangement of colors will be given. Numbers for buttonholing, $\frac{694.5}{2181}$, $\frac{694}{2180}$, hemstitched with $\frac{509}{2019}$. Numbers used in outlining wide border, $\frac{505}{2015}$, $\frac{507}{2017}$, $\frac{509}{2019}$, $\frac{162}{2092}$, $\frac{694.5}{2181}$, $\frac{512}{2040}$. Colors used in center of corner figures, $\frac{651}{2521}$, $\frac{125}{2482}$. Edge weaving of $\frac{640}{2302}$, $\frac{126}{2483}$, $\frac{573}{2471}$, $\frac{512}{2040}$. Edged with $\frac{126}{2483}$, $\frac{835}{2051}$. Butterfly design of Nos. $\frac{726}{2840}$, $\frac{729}{2844}$, $\frac{574}{2472}$, $\frac{835}{2051}$, $\frac{673}{2573}$. Alternate figures, $\frac{126}{2483}$, $\frac{694}{2181}$, $\frac{573}{2470}$, $\frac{574}{2472}$. Numbers used in outlining threads of second border, beginning with center one, are $\frac{512}{2040}$, $\frac{126}{2843}$, $\frac{503}{2013}$, $\frac{509}{2019}$, $\frac{541}{2066}$. Corner design is left unfinished to explain work. Colors used in design are Nos. $\frac{126}{2482}$, $\frac{573}{2472}$. Colors in web figures in border are $\frac{573}{2472}$, $\frac{695}{2181}$, $\frac{694}{2050}$. Size of pillow is twenty inches.

No. 49. Jewel Pillow.

ON same space with border pillow you will notice a small jewel square, giving the arrangement of a jewel pillow. As the wrapping and jewels have been explained in cut No. 7, the correct materials would puzzle the worker. As to linen, the brown, blue, pink, or green, fancy colors of any kind can be used with effect. The buttonholing should be done with one color, also the wrapping. The jewels can be of a variety of colors, thus affording an opportunity of using the over threads from other work. Heavier threads than filo can be used. Correct size of pillow, twenty inches, border four or five inches, the entire surface opened.

No. 47.

No. 48.

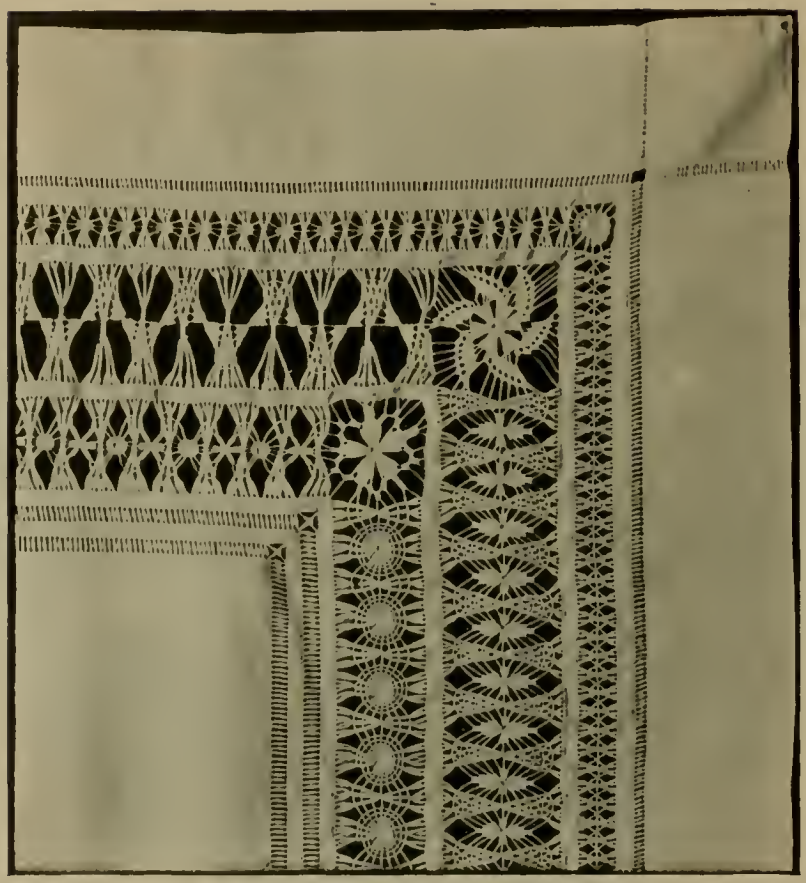
No. 49.

No. 50. Embroidery and Figure Weaving.

No. 50 EMBROIDERY AND FIGURE WEAVING.

ON this page is shown a style of work that is daily gaining popularity among workers. Stamped pieces can be procured at art stores in great varieties, especially the Mount Mellick designs are very pretty. Parts of work done in the design stitches, while other parts can be utilized by buttonholing leaves or scrolls around edge. After linen has been removed the heavier threads can be lain on which to weave figures to please fancy. The work is quickly done. Different colored linen with bright oriental shades will liven any room. The size of piece shown is twenty-seven inches, with an odd edge, buttonhole with dark red. Am leaving the blending of colors to the worker. Fancies differ.

No. 51. A Uniting of Six Borders.



No. 51. A UNITING OF SIX BORDERS.

AS the uniting of different borders are often asked for, this cut will bring to mind the uniting of various borders. Either style of border can be used singly with pleasing effect. The first steps of all these borders are fully explained in cuts No. 8, 9 and 10. Size of piece, with width of border and material will be given. Corners are of different designs, and described in first studies; size of piece, twenty-two inches; hem, one and one fourth inches; double hemstitching; margin of one fourth inch between border. Width of first border, one half inch; second, one inch; third, three fourths inch, with hemstitched bands as a center finish. White filo $\frac{\text{Cortticelli}}{\text{B \& A}}\ \frac{614}{2001}$, or linen No. 700 for weaving fine damask or pillow-case linen; cotton thread No. 80 for hemstitching.

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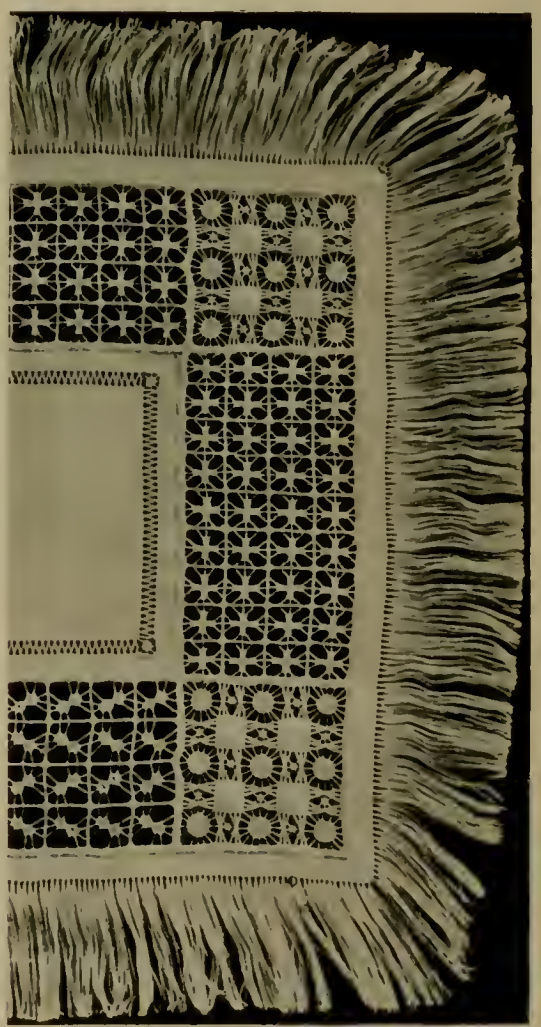
No. 52. SIDEBOARD DOILY.

No. 52. Sideboard Doily.

THIS engraving represents a lovely doily for bracket decorations for the sideboard. The piece in size is nine inches square; fringe, one inch; border, one and one-half inch, with thirteen outlining threads. The space between corners is separated into seven equal parts; three of these parts are woven on. You will notice that on the strands of linen I have wrapped part way and finished by weaving. Finish center with bands of hemstitching, using different styles. Divide threads in corners into eight parts, allowing five threads each for four parts and eight threads each for the remaining four. Use fine, even-threaded pillow-case linen; 100 cotton for hemstitching; spool silk, letter A, for outlining; white filo Corticelli B. & A. 614 2001, for weaving.

No. 53. Polished Table Center.

HERE is shown a style of work that is very attractive, most suitable for stands or polished table centers. While this is presented in pure white, color can be substituted. Size of piece, fourteen inches, with one and one fourth inch fringe; width of border, two inches; sides are divided into four parts one way and eight the other, leaving six threads between each space to be wrapped. Read No. 7, which will explain just how the foundation work is accomplished. Two styles of figures are shown in the weavings of these sides. Divide corner into five parts, removing threads from three of these parts each way, forming four squares of linen in corner. Hemstitch around linen blocks, also a buttonhole edge. Outline and weave as presented. Buttonhole, wrap, jewel and weave with filo Corticelli B. & A. 614 2001. Outline with spool silk, letter A. Hemstitch with 80 cotton.



No. 53. POLISHED TABLE CENTER.

No. 54. Cake Doily with Three Borders.

No. 54. CAKE DOILY WITH THREE BORDERS.

PILLOW-CASE LINEN, fine cotton for hemstitching and spool silk, letter A, are the materials used. Size of piece, ten inches; fringe, one inch, with a space of one fourth inch between fringe and border; small border, five eighths inch wide; bind the strands of linen in groups of four, with a double thread; this thread is separated with the other outlining threads. The web in corners is woven first on right side; reverse frame and weave on wrong side. Change as many times as desired. Fan figures are woven in inside corners; weave handle first. Wide border is one and one fourth inches, with nine outlining threads. Each corner is divided into five parts. Observe figure carefully, as the taking up and dropping of threads are plainly shown.

NOTE—Ads contained in this book have been personally solicited. Patrons need have no fear. They are worthy.

No. 55. SIDEBOARD COVER.

No. 55. Sideboard Cover

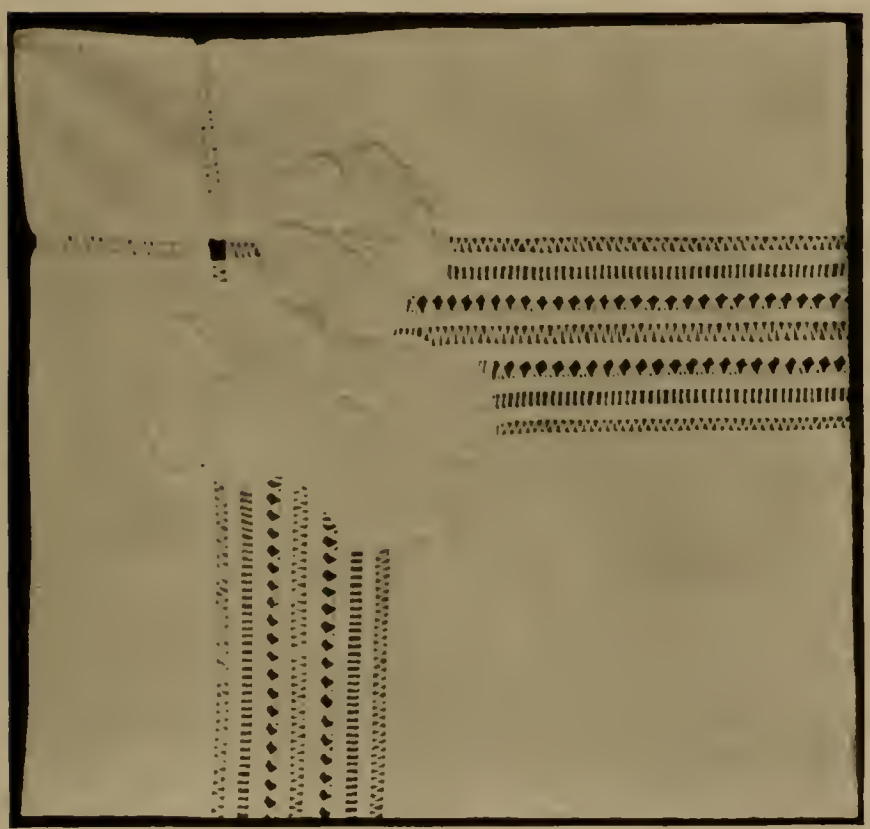
AS we have been studying dining-room decorations, let me add a suggestion for a sideboard cover, Arrange linen the size of top, using hem or double fringe. The borders here represented were drawn the same width, three fourths inch, allowing space between of two inches. In this space were scattered forget-me-nots. The borders cross in corners, forming a square of linen on which are embroidered Honiton braid. In this you will notice the unison with which drawn work, Honiton braid and embroidery are united. The fancy stitch at edge was made to secure a second thickness of linen; this is done to double the fringe. Baste on wrong side. Outlining with 80 cotton; weaving with 500 linen; embroidering Honiton braid with filo Corticelli B. & A. $\frac{614}{2001}$; forget-me-nots with filo $\frac{623}{2220}$, $\frac{624}{2221}$; stems, filo $\frac{662}{2282}$; fancy stitch with EE wash silk. Use damask linen.

No. 56. Design with Block Corner.

IN describing this design an effort has been made to explain how threads were drawn, so that block of linen is formed in corner. Size of piece, ten inches, one inch for fringe. Buttonholing, wrapping, weaving and embroidering on plain blocks with filo Corticelli B. & A. $\frac{614}{2001}$. In fancy, see color, which please allow me to arrange. Buttonhole and wrap with white filo $\frac{614}{2001}$; hemstitch and outline with Corticelli spool silk, letter A; for the wheel figure use a dainty green filo $\frac{805}{2741}$; the webs in center border of white filo $\frac{614}{2001}$; the inside border of pale pink filo $\frac{572\cdot5}{2471}$; embroider on linen squares with white. Width of outside border, three fourths inch; center border, one half inch; third, or inside border, three fourths inch; draft buttonholing, allowing threads to be drawn from one border to the other, thus forming square. When threads are removed for border, cut against buttonholing that forms squares, first border divided into seven parts, leaving six threads between each space to be wrapped. Outline as shown. Weave figures in center border. Threads are drawn lengthwise linen strands, hemstitched to buttonholing; three outlining threads laid; webs woven on every alternate group; third border divided into four parts; wrap and outline same as first. Embroider to fancy on linen squares.

No. 56. DESIGN WITH BLOCK CORNER.

No. 57. Border for Table Cloth.



No. 57. BORDER FOR TABLE CLOTH.

HERE is shown a very plain but handsome thought for table-cloth or lunch-cloth. The border, of seven small bands of hemstitching, is broken by clusters of roses embroidered on the linen. Gauge width of hem by drawing only two threads, baste hem very true to drawn threads, using heavy paper for rose pattern. Draft roses on same linen as cloth, cut out, baste in clusters, and embroider with Corticelli filo silk. This done, draw threads for bands just to the roses. Cut threads and hemstitch. Allow a space of from twelve to fourteen inches between clusters. Width of hem, two inches; width of border, two and one half inches. Size of cloth, three yards long, two and one fourth wide when done. Damask or plain linen is suitable. Turn to No. 43 for rose pattern.

No. 58. Stand Cover in Blue.

IN this cover is shown a style of work that can not fail to please. The work is very elaborate, the harmony of color grand. The delfts of blue are progressive in their shadings, with a tinted corner of lavender, rose and pink. Care has been taken in giving size and width of border and numbers of silks, that the piece may be a facsimile of the original. First, let me urge choosing a fine, even, round-threaded pillow-case linen. One would not care to do the amount of work required and always regret not having selected fine linen. Square linen, twenty-seven inches if fringe is used. If hem, the width of hem larger, than twenty-seven inches will be the size with hem basted. Fringe or hem one and one half inches; space between this and first border, one half inch. First border, three fourths inch; second border, one inch; third border, seven eighths inch. Wide border, or one divided into seven parts, three inches. The entire piece can be drafted by drawing threads for buttonholing, as explained in No. 4; buttonholing done before removing threads. In first border, threads are drawn only lengthwise; hemstitch finely against buttonholing. Then linen strands are bound with three threads, binding strands two and two, as shown. Threads in second are first drawn lengthwise, then divided into squares, leaving six threads between each space to be wrapped. Five outlining threads are laid through these cords, and six from one buttonhole edge to the other. When bound in center there are twenty-two threads on which to weave figures. Remove threads in third as in first; also hemstitch to buttonholing. Three outlining threads bind this border, first binding three in center, then one and two, as is plainly shown. The inside border wrapped and jewel work, with outlining threads, webs and figures woven in spaces.

First let me ask you to study carefully the explanations of how the wrapped work should be prepared and carried out in No. 7, as given. The width of this border is three inches, and divided into seven parts one way, and threads removed the other way to form true squares, leaving six or seven threads between spaces each way to be wrapped. Wrap and jewel sections, then lay three outlining threads through the silk cords each way. When bound in center the threads number twelve, on which three rows of webs and four rows of small figures are woven, except squares of spaces in corners, in which fans are woven, the inner ones in a dainty lavender, the outer point of pink and rose. Numbers of silks will here be given; Buttonhole with filo Corticelli R. & A. $\frac{8\,2\,1}{2\,7\,1\,1}$; wrapping in second border with filo $\frac{7\,8\,6}{2\,7\,5\,0}$; figures in this border, except corner, with filo $\frac{7\,8\,8}{2\,7\,5\,1}$ and $\frac{7\,8\,6}{2\,7\,5\,0}$; corner figure with $\frac{8\,2\,2}{2\,7\,1\,2}$; webs in corner of first border with $\frac{8\,2\,1}{2\,7\,1\,1}$; figures in corner of third border with $\frac{7\,8\,6}{2\,7\,5\,0}$; the wrapping with $\frac{7\,8\,6}{2\,7\,5\,0}$; jewels in white filo $\frac{6\,1\,4}{2\,0\,0\,1}$. Blues in wide border are as follows: $\frac{7\,8\,7}{2\,7\,5\,0}$, $\frac{7\,8\,8}{2\,7\,5\,1}$, $\frac{7\,8\,9}{2\,7\,5\,2}$, $\frac{7\,9\,1}{2\,5\,9\,5}$, $\frac{7\,8\,2}{2\,7\,5\,3}$, $\frac{7\,9\,3}{2\,7\,5\,4}$. Lavender for fans in corner, $\frac{7\,2\,5}{2\,6\,8\,0}$, pink, $\frac{1\,2\,8}{2\,8\,8\,0}$, rose, $\frac{6\,7\,9}{2\,4\,7\,2}$. Buttonholing threads drawn lengthwise, and hemstitching should be completed before ready for frame. Outline with spool silk, letter A; sponge and press on wrong side, remove and fringe. The fringe was backed with double EE wash silk, fastened to first row of buttonholing. Brush fringe with a wire brush. Trim depth of linen fringe.

No. 58.

No. 59. Sideboard Center.

No. 59. SIDEBOARD CENTER.

BORDER WORK would be the term applied to the piece here shown. While pure white is most suitable for sideboard decorations, yet the work executed in color would make it very appropriate for polished tables, mantels or bedrooms. Size of piece, the lucky thirteen inches; fringe one and one half inches; hem can be substituted; first border, one and one half inches wide, with eleven outlining threads. This we term a broken border, as figures are of different weaves, corners are divided into eight parts, and plainly shown how weaving is carried out. Second border is one inch wide, with simply outlining. The corners are woven first in webs, then divided into four parts, lastly into twelve. Should you desire color, mingle a dainty pink, green and white.

No. 60. Corner of Stand Cover.

No. 60. CORNER OF STAND COVER.

IN this is shown the uniting of Drawn Work and Honiton Braid. Size of piece, twenty-four inches, one and one fourth inches for fringe. A square of seven inches is arranged in each corner, with a margin of one half inch between fringe and square. Three clusters of braid are embroidered between squares, and one in center of square on plain linen block. Three loops at corner of square. Width of border in square, one and one fourth inches, with nine outlining threads. Divide linen strands into five groups and weave on alternate ones, center of corner figure a web, then branch out as shown. Clip linen from under braid; hemstitch with fine cotton; use pillow-case linen; outline with Corticelli spool silk, letter A; weave with filo $\frac{\text{Corticelli}}{\text{B. \& A.}}\ \frac{614}{2001}$.

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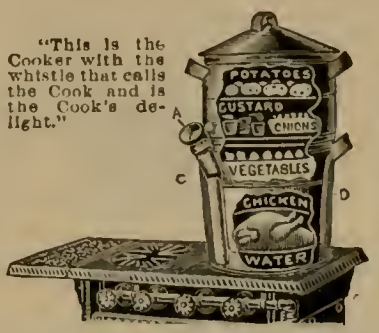

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